



3-1 • FUNERARY MASK OF TUTANKHAMUN

From the tomb of Tutankhamun, Valley of the Kings. Eighteenth Dynasty (Tutankhamun, r. c. 1332–1322 BCE), c. 1327 BCE. Gold inlaid with glass and semiprecious stones, height 21¼" (54.5 cm), weight 24 pounds (11 kg). Egyptian Museum, Cairo. (JE 60672)

Art of Ancient Egypt

On February 16, 1923, *The Times* of London cabled the *New York Times* with dramatic news of a discovery: “This has been, perhaps, the most extraordinary day in the whole history of Egyptian excavation The entrance today was made into the sealed chamber of [Tutankhamun’s] tomb . . . and yet another door opened beyond that. No eyes have seen the King, but to practical certainty we know that he lies there close at hand in all his original state, undisturbed.” And indeed he did. A collar of dried flowers and beads covered the chest, and a linen shroud was draped around the head. A gold **FUNERARY MASK (FIG. 3-1)** had been placed over the head and shoulders of his mummified body, which was enclosed in three nested coffins, the innermost made of gold (see FIG. 3-29, and page 73). The coffins were placed in a yellow quartzite **sarcophagus** (stone coffin) that was itself encased within gilt wooden shrines nested inside one another.

The discoverer of this treasure, the English archaeologist Howard Carter, had worked in Egypt for more than 20 years before he undertook a last expedition, sponsored by the wealthy British amateur Egyptologist Lord Carnarvon. Carter was convinced that the tomb of Tutankhamun, one of the last Eighteenth-Dynasty royal burial places still unidentified, lay hidden in the Valley of the Kings. After 15 years of

digging, on November 4, 1922, he unearthed the entrance to Tutankhamun’s tomb and found unbelievable treasures in the antechamber: jewelry, textiles, gold-covered furniture, a carved and inlaid throne, four gold chariots. In February 1923, Carter pierced the wall separating the anteroom from the actual burial chamber and found the greatest treasure of all, Tutankhamun himself.

Since ancient times, tombs have tempted looters; more recently, they also have attracted archaeologists and historians. The first large-scale “archaeological” expedition in history landed in Egypt with the armies of Napoleon in 1798. The French commander must have realized that he would find great wonders there, for he took French scholars with him to study ancient sites. The military adventure ended in failure, but the scholars eventually published richly illustrated volumes of their findings, unleashing a craze for all things Egyptian that has not dimmed since. In 1976, the first blockbuster museum exhibition was born when treasures from the tomb of Tutankhamun began a tour of the United States and attracted over 8 million visitors. Most recently, in 2006, Otto Schaden excavated a tomb containing seven coffins in the Valley of the Kings, the first tomb to be found there since Tutankhamun’s in 1922.

LEARN ABOUT IT

- 3.1** Explore the pictorial conventions for representing the human figure in ancient Egyptian art, established early on and maintained for millennia.
- 3.2** Analyze how religious beliefs were reflected in the funerary art and architecture of ancient Egypt.

- 3.3** Examine the relationship of royal ancient Egyptian art to the fortunes and aspirations of the rulers who commissioned it.
- 3.4** Understand and characterize the major transformation of ancient Egyptian art and convention under the revolutionary rule of Akhenaten.

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THE GIFT OF THE NILE

The Greek traveler and historian Herodotus, writing in the fifth century BCE, remarked, “Egypt is the gift of the Nile.” This great river, the longest in the world, winds northward from equatorial Africa and flows through Egypt in a relatively straight line to the Mediterranean (MAP 3-1). There it forms a broad delta before emptying into the sea. Before it was dammed in 1970 by the Aswan High Dam, the lower (northern) Nile, swollen with the runoff of heavy seasonal rains in the south, overflowed its banks for several months each year. Every time the floodwaters receded, they left behind a new layer of rich silt, making the valley and delta a continually fertile and attractive habitat.

By about 8000 BCE, the valley’s inhabitants had become relatively sedentary, living off the abundant fish, game, and wild plants. Not until about 5000 BCE did they adopt the agricultural village life associated with Neolithic culture (see Chapter 1). At that time, the climate of north Africa grew increasingly dry. To ensure adequate resources for agriculture, the farmers along the Nile began to manage flood waters in a system called basin irrigation.

The Predynastic period, from roughly 5000 to 2950 BCE, was a time of significant social and political transition that preceded the unification of Egypt under a single ruler. (After unification, Egypt was ruled by a series of family dynasties and is therefore characterized as “dynastic.”) Rudimentary federations emerged and began conquering and absorbing weaker communities. By about 3500 BCE, there were several larger states, or chiefdoms, in the lower Nile Valley and a centralized form of leadership had emerged. Rulers were expected to protect their subjects, not only from outside aggression, but also from natural catastrophes such as droughts and insect plagues.

The surviving art of the Predynastic period consists chiefly of ceramic figurines, decorated pottery, and reliefs carved on stone plaques and pieces of ivory. A few examples of wall painting—lively scenes filled with small figures of people and animals—were found in a tomb at Hierakonpolis, in Upper Egypt, a Predynastic town of mud-brick houses that was once home to as many as 10,000 people.

EARLY DYNASTIC EGYPT, c. 2950–2575 BCE

Around 3000 BCE, Egypt became a consolidated state. According to legend, the country had previously evolved into two major kingdoms—the Two Lands—Upper Egypt in the south (upstream on the Nile) and Lower Egypt in the north (downstream). But a powerful ruler from Upper Egypt conquered Lower Egypt and unified the two kingdoms. In the art of the subsequent Early Dynastic period we see the development of fundamental and enduring ideas about kingship and the cosmic order. Since the works of art and architecture that survive from ancient Egypt come mainly from



MAP 3-1 • ANCIENT EGYPT

Upper Egypt is below Lower Egypt on this map because the designations “upper” and “lower” refer to the directional flow of the Nile, not to our conventions for south and north in drawing maps. The two kingdoms were united c. 3000 BCE, just before the Early Dynastic period.

tombs and temples—the majority of which were located in secure places and built with the most durable materials—most of what we now know about the ancient art of Egypt is rooted in religious beliefs and practices.

THE GOD-KINGS

The Greek historian Herodotus thought the Egyptians were the most religious people he had ever encountered. In their worldview, the movements of heavenly bodies, the workings of gods, and the humblest of human activities were all believed to be part of a balanced and harmonious grand design. Death was to be feared only by those who lived in such a way as to disrupt that harmony. Upright souls could be confident that their spirits would live on eternally.

ART AND ITS CONTEXTS | Egyptian Symbols

Three crowns symbolize kingship in early Egyptian art: the tall, clublike white crown of Upper Egypt (sometimes adorned with two plumes); the flat or scooped red cap with projecting spiral of Lower Egypt; and the double crown representing unified Egypt.

A striped gold and blue linen head cloth, known as the **nemes headdress**, having a cobra and a vulture at the center front, was also commonly used as royal headgear. The upright form of the cobra, known as the *uraeus*, represents the goddess Wadjet of Lower Egypt and is often included in king's crowns as well (see FIG. 3-1). The

queen's crown included the feathered skin of the vulture goddess Nekhbet of Upper Egypt.

The god Horus, king of the earth and a force for good, is represented as a falcon or falcon-headed man. His eyes symbolize the sun and moon; the solar eye is called the *wedjat*. The looped cross, called the **ankh**, is symbolic of everlasting life. The **scarab** beetle (*khepri*, meaning "he who created himself") was associated with creation, resurrection, and the rising sun.



By the Early Dynastic period, Egypt's kings were revered as gods in human form. A royal jubilee, the *heb sed* or *sed* festival, held in the thirtieth year of the living king's reign, renewed and reaffirmed his divine power, and when they died, kings rejoined their father, the sun god Ra, and rode with him in the solar boat as it made its daily journey across the sky.

In order to please the gods and ensure their continuing goodwill toward the state, kings built splendid temples and provided priests to maintain them. The priests saw to it that statues of the gods, placed deep in the innermost rooms of the temples, were never without fresh food and clothing. Egyptian gods and goddesses were depicted in various forms, some as human beings, others as animals, and still others as humans with animal heads. For example, Osiris, the overseer of the realm of the dead, regularly appears in human form wrapped in linen as a mummy. His son, the sky god Horus, is usually depicted as a falcon or falcon-headed man (see "Egyptian Symbols," above).

Over the course of ancient Egyptian history, Amun (chief god of Thebes, represented as blue and wearing a plumed crown), Ra (of Heliopolis), and Ptah (of Memphis) became the primary national gods. Other gods and their manifestations included Thoth (ibis), god of writing, science, and law; Ma'at (feather), goddess

of truth, order, and justice; Anubis (jackal), god of embalming and cemeteries; and Bastet (cat), daughter of Ra.

ARTISTIC CONVENTIONS

Conventions in art are established ways of representing things, widely accepted by artists and patrons at a particular time and place. Egyptian artists followed a set of fairly strict conventions, often based on conceptual principles rather than on the observation of the natural world with an eye to rendering it in lifelike fashion. Eventually a system of mathematical formulas was developed to determine design and proportions (see "Egyptian Pictorial Relief," page 64). The underlying conventions that govern ancient Egyptian art appear early, however, and are maintained, with subtle but significant variations, over almost three millennia of its history.

THE NARMER PALETTE This historically and artistically significant work of art (see "A Closer Look," page 52) dates from the Early Dynastic period and was found in the temple of Horus at Hierakonpolis. It is commonly interpreted as representing the unification of Egypt and the beginning of the country's growth as a powerful nation-state. It employs many of the

A CLOSER LOOK | The Palette of Narmer

From Hierakonpolis. Early Dynastic period, c. 2950 BCE.

Green schist, height 25" (64 cm). Egyptian Museum, Cairo. (JE 32169 = CG 14716)

This figure, named by hieroglyphic inscription and standing on his own ground-line, holds the king's sandals. Narmer is barefoot because he is standing on sacred ground, performing sacred acts. The same sandal-bearer, likewise labeled, follows Narmer on the other side of the palette.

Phonetic **hieroglyphs** centered at the top of each side of the palette name the king: a horizontal fish (*nar*) above a vertical chisel (*mer*). A depiction of the royal palace—seen simultaneously from above, as a groundplan, and frontally, as a **façade** (front wall of a building)—surrounds Narmer's name to signify that he is king.

Narmer here wears the red crown of Lower Egypt and is identified by the hieroglyph label next to his head, as well by his larger size in relation to the other figures (hierarchical scale).

The royal procession inspects two rows of decapitated enemies, their heads neatly tucked between their feet.



Narmer attacks a figure of comparable size, also identified by a hieroglyphic label, indicating that he is an enemy of real importance, likely the ruler of Lower Egypt.

Next to the heads of these two defeated enemies are, on the left, an aerial depiction of a fortified city, and on the right, a gazelle trap, perhaps emblems of Narmer's dominion over both city and countryside.



A bull symbolizing the might of the king—he wears a bull's tail on both sides of the palette—tramples another enemy in front of a fortified city.

Palettes were tablets with circular depressions where eye makeup was ground and prepared. Although this example was undoubtedly ceremonial rather than functional, a mixing saucer is framed by the elongated, intertwined necks of lions, perhaps signifying the union of Upper and Lower Egypt.

 **View** the Closer Look for the Palette of Narmer on myartslab.com

representational conventions that would dominate royal Egyptian art from this point on.

On the reverse side of the palette, as in the stela of Naram-Sin (see FIG. 2-1), hierarchic scale signals the importance of Narmer by

showing him overwhelmingly larger than the other human figures around him. He is also boldly silhouetted against a blank ground, just like Naram-Sin, distancing details of setting and story so they will not distract from his pre-eminence. He wears the white crown

TECHNIQUE | Preserving the Dead

Egyptians developed mummification techniques to ensure that the *ka*, soul or life force, could live on in the body in the afterlife. No recipes for preserving the dead have been found, but the basic process seems clear enough from images found in tombs, the descriptions of later Greek writers such as Herodotus and Plutarch, scientific analysis of mummies, and modern experiments.

By the time of the New Kingdom, the routine was roughly as follows: The body was taken to a mortuary, a special structure used exclusively for embalming. Under the supervision of a priest, workers removed the brains, generally through the nose, and emptied the body cavity—except for the heart—through an incision in the left side. They then covered the body with dry natron, a naturally occurring salt, and placed it on a

sloping surface to allow liquids to drain. This preservative caused the skin to blacken, so workers often used paint or powdered makeup to restore some color, using red ocher for a man, yellow ocher for a woman. They then packed the body cavity with clean linen soaked in various herbs and ointments, provided by the family of the deceased. The major organs were wrapped in separate packets and stored in special containers called **canopic jars**, to be placed in the tomb chamber.

Workers next wound the trunk and each of the limbs separately with cloth strips, before wrapping the whole body in additional layers of cloth to produce the familiar mummy shape. The workers often inserted charms and other smaller objects among the wrappings.

of Upper Egypt while striking the enemy who kneels before him with a mace. Above this foe, the god Horus—depicted as a falcon with a human hand—holds a rope tied around the neck of a man whose head is attached to a block sprouting stylized papyrus, a plant that grew in profusion along the Nile and symbolized Lower Egypt. This combination of symbols made the central message clear: Narmer, as ruler of Upper Egypt, is in firm control of Lower Egypt.

Many of the figures on the palette are shown in composite poses, so that each part of the body is portrayed from its most characteristic viewpoint. Heads are shown in profile, to capture most clearly the nose, forehead, and chin, while eyes are rendered frontally, from their most recognizable and expressive viewpoint. Hips, legs, and feet are drawn in profile, and the figure is usually striding, to reveal both legs. The torso, however, is fully frontal. This artistic convention for representing the human figure as a conceptualized composite of multiple viewpoints was to be followed for millennia in Egypt when depicting royalty and other dignitaries. Persons of lesser social rank engaged in active tasks (compare the figure of Narmer with those of his standard-bearers) tend to be represented in ways that seem to us more lifelike.

FUNERARY ARCHITECTURE

Ancient Egyptians believed that an essential part of every human personality is its life force, or soul, called the *ka*, which lived on after the death of the body, forever engaged in the activities it had enjoyed in its former existence. But the *ka* needed a body to live in, either the mummified body of the deceased or, as a substitute, a sculpted likeness in the form of a statue. The Egyptians developed elaborate funerary practices to ensure that their deceased moved safely and effectively into the afterlife.

It was especially important to provide a comfortable home for the *ka* of a departed king, so that even in the afterlife he would continue to ensure the well-being of Egypt. Egyptians preserved the bodies of the royal dead with care and placed them in burial chambers filled with sculpted body substitutes and all the supplies

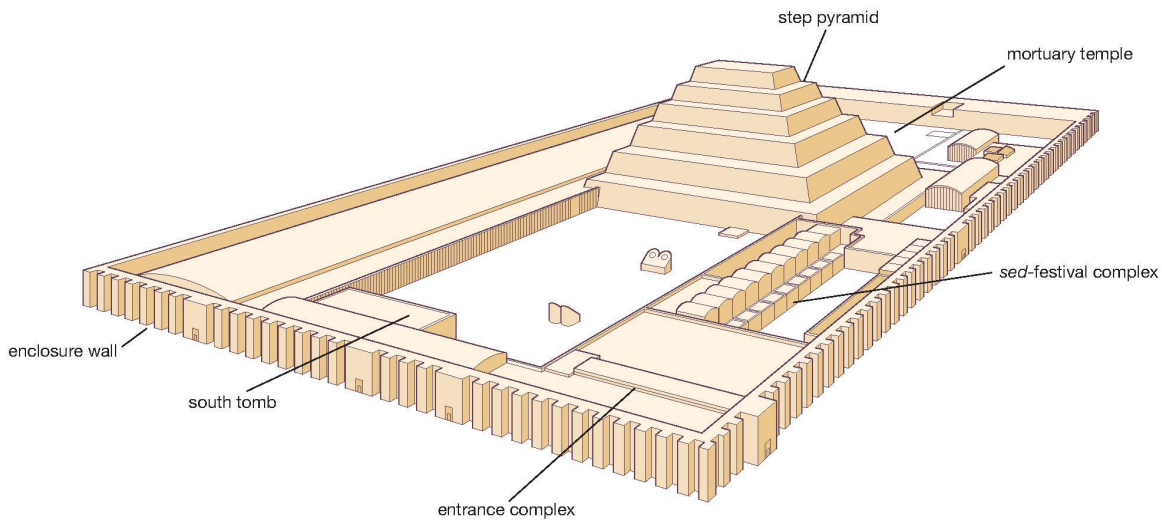
and furnishings the *ka* might require throughout eternity (see “Preserving the Dead,” above).

MASTABA AND NECROPOLIS In Early Dynastic Egypt, the most common tomb structure—used by the upper level of society, the king’s family and relatives—was the **mastaba**, a flat-topped, one-story building with slanted walls erected above an underground burial chamber (see “Mastaba to Pyramid,” page 55). Mastabas were at first constructed of mud brick, but toward the end of the Third Dynasty (c. 2650–2575 BCE), many incorporated cut stone, at least as an exterior facing.

In its simplest form, the mastaba contained a **serdab**, a small, sealed room housing the *ka* statue of the deceased, and a chapel designed to receive mourning relatives and offerings. A vertical shaft dropped from the top of the mastaba down to the actual burial chamber, where the remains of the deceased reposed in a coffin—at times placed within a larger stone sarcophagus—surrounded by appropriate grave goods. This chamber was sealed off after interment. Mastabas might have numerous underground burial chambers to accommodate whole families, and mastaba burial remained the standard for Egyptian elites for centuries.

Mastabas tended to be grouped together in a **necropolis**—literally, a “city of the dead”—at the edge of the desert on the west bank of the Nile, for the land of the dead was believed to be in the direction of the setting sun. Two of the most extensive of these early necropolises are at Saqqara and Giza, just outside modern Cairo.

DJOSER’S COMPLEX AT SAQQARA For his tomb complex at Saqqara, the Third-Dynasty King Djoser (c. 2650–2631 BCE) commissioned the earliest-known monumental architecture in Egypt (FIG. 3-2). The designer of the complex was Imhotep, who served as Djoser’s prime minister. Imhotep is the first architect in history to be identified; his name is inscribed together with Djoser’s on the base of a statue of the king found near the Step Pyramid.



3-2 • RECONSTRUCTION DRAWING OF DJOSER'S FUNERARY COMPLEX, SAQQARA

Third Dynasty, c. 2630–2575 BCE. Situated on a level terrace, this huge commemorative complex—some 1,800' (544 m) long by 900' (277 m) wide—was designed as a replica in stone of the wood, brick, and reed buildings used in rituals associated with kingship. Inside the wall, the step pyramid dominated the complex.

It appears that Imhotep first planned Djoser's tomb as a single-story mastaba, only later deciding to enlarge upon the concept. The final structure is a step pyramid formed by six mastaba-like elements of decreasing size stacked on top of each other (FIG. 3-3). Although the step pyramid resembles the ziggurats of Mesopotamia, it differs in both meaning (signifying a stairway to the sun god



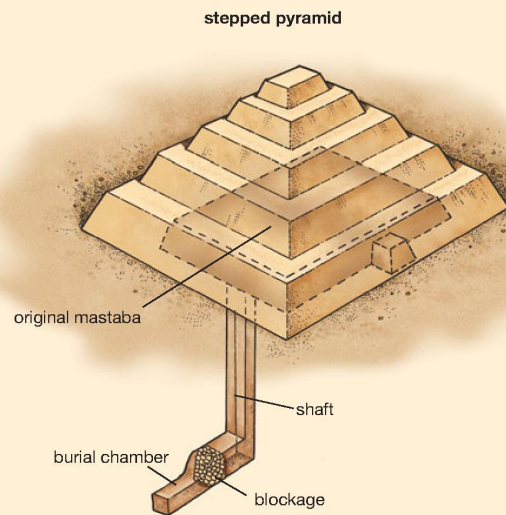
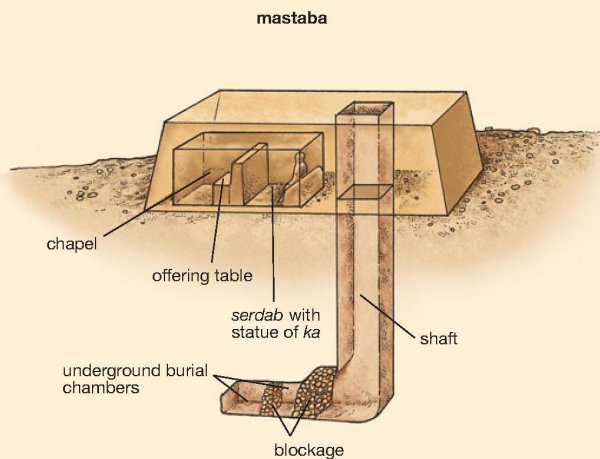
3-3 • THE STEP PYRAMID AND SHAM BUILDINGS, FUNERARY COMPLEX OF DJOSER

Limestone, height of pyramid 204' (62 m).

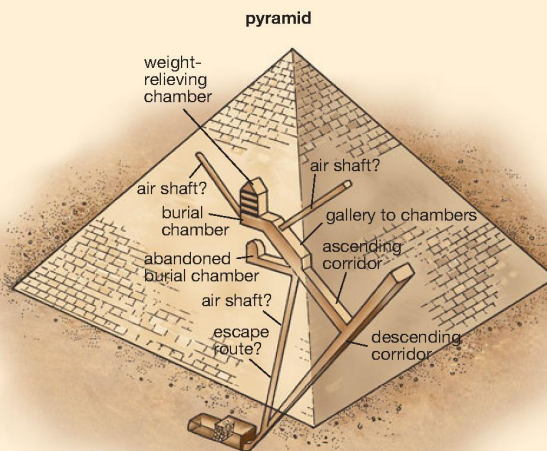
ELEMENTS OF ARCHITECTURE | Mastaba to Pyramid

As the gateway to the afterlife for Egyptian kings and members of the royal court, the Egyptian burial structure began as a low, solid, rectangular mastaba with an external niche that served as the focus of offerings. Later mastabas had either an internal *serdab* (the room where the *ka* statue was placed) and chapel (as in the drawing) or an attached chapel and *serdab* (not shown). Eventually, mastaba forms of decreasing

size were stacked over an underground burial chamber to form the step pyramid. The culmination of this development is the pyramid, in which the actual burial site may be within the pyramid—not below ground—with false chambers, false doors, and confusing passageways to foil potential tomb robbers.



Step Pyramid of Djoser, Saqqara, c. 2630–2575 BCE



Pyramid of Khafre, Giza, c. 2600 BCE

 **Watch** an architectural simulation about the development from mastaba to pyramid on myartslab.com

Ra) and purpose (protecting a tomb). A 92-foot shaft descended from the original mastaba enclosed within the pyramid. A descending corridor at the base of the step pyramid provided an entrance from outside to a granite-lined burial vault.

The adjacent funerary temple, where priests performed rituals before placing the king's mummified body in its tomb, was used

for continuing worship of the dead king. In the form of his *ka* statue, Djoser intended to observe these devotions through two peepholes in the wall between the *serdab* and the funerary chapel. To the east of the pyramid, buildings filled with debris represent actual structures in which the spirit of the dead king could continue to observe the *sed* rituals that had ensured his long reign.

THE OLD KINGDOM, c. 2575–2150 BCE

The Old Kingdom was a time of social and political stability, despite increasingly common military excursions to defend the borders. The growing wealth of ruling families of the period is reflected in the enormous and elaborate tomb complexes they commissioned for themselves. Kings were not the only patrons of the arts, however. Upper-level government officials also could afford tombs decorated with elaborate carvings.

THE GREAT PYRAMIDS AT GIZA

The architectural form most closely identified with Egypt is the true pyramid with a square base and four sloping triangular faces, first erected in the Fourth Dynasty (2575–2450 BCE). The angled sides may have been meant to represent the slanting rays of the sun, for inscriptions on the walls of pyramid tombs built in the Fifth and Sixth Dynasties tell of deceased kings climbing up the rays to join the sun god Ra.

Although not the first pyramids, the most famous are the three great pyramid tombs at Giza (**FIGS. 3-4, 3-5**). These were built by three successive Fourth-Dynasty kings: Khufu (r. c. 2551–2528 BCE), Khafre (r. 2520–2494 BCE), and Menkaure (r. c. 2490–

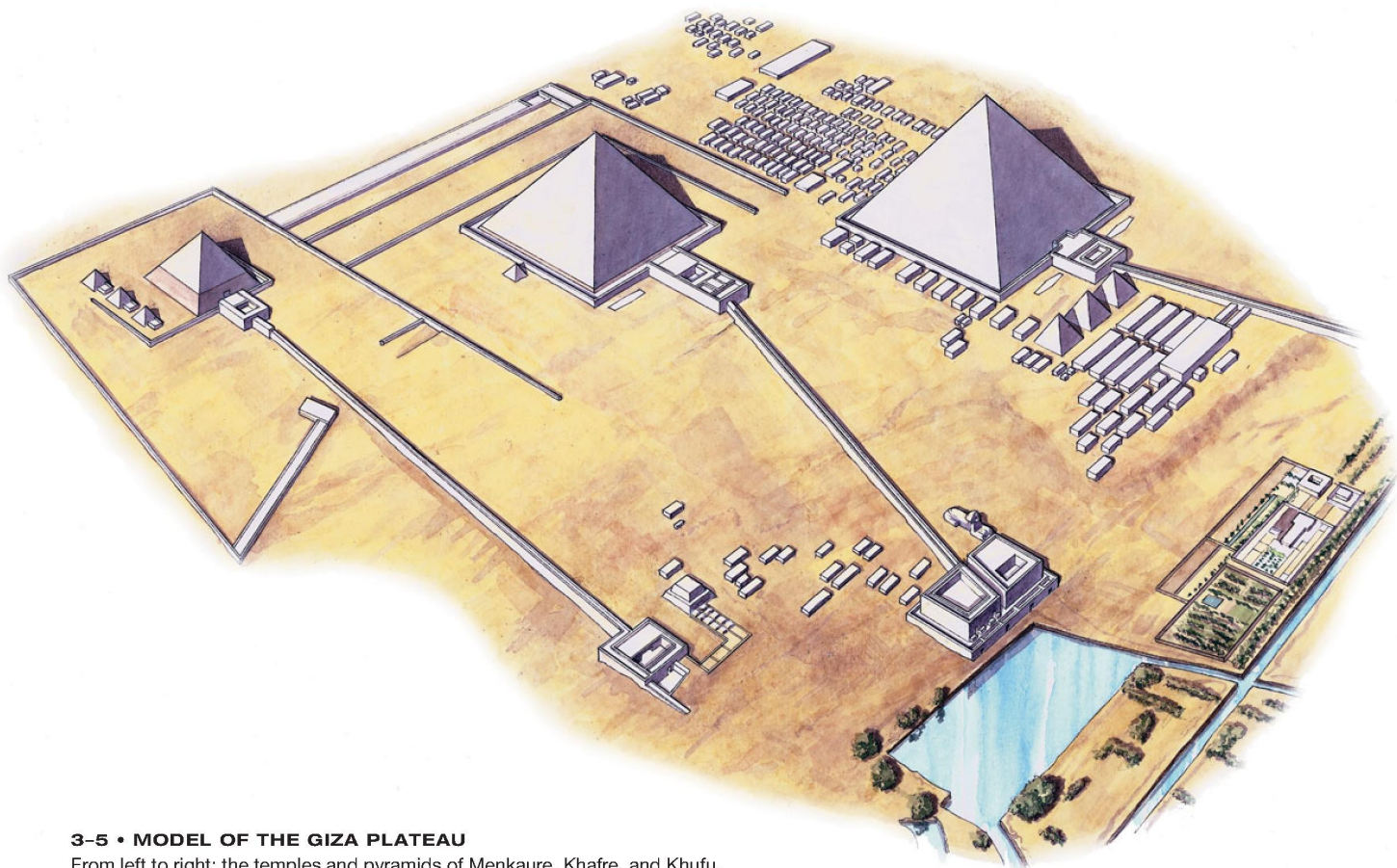
2472 BCE). The oldest and largest pyramid at Giza is that of Khufu, which covers 13 acres at its base. It was originally finished with a thick veneer of polished limestone that lifted its apex to almost 481 feet, some 30 feet above the present summit. The pyramid of Khafre is slightly smaller than Khufu's, and Menkaure's is considerably smaller.

The site was carefully planned to follow the sun's east–west path. Next to each of the pyramids was a funerary temple connected by a causeway—an elevated and enclosed pathway or corridor—to a valley temple on the bank of the Nile (see **FIG. 3-5**). When a king died, his body was embalmed and ferried west across the Nile from the royal palace to his valley temple, where it was received with elaborate ceremonies. It was then carried up the causeway to his funerary temple and placed in its chapel, where family members presented offerings of food and drink, and priests performed rites in which the deceased's spirit consumed a meal. These rites were to be performed at the chapel in perpetuity. Finally, the body was entombed in a vault deep within the pyramid, at the end of a long, narrow, and steeply rising passageway. This tomb chamber was sealed off after the burial with a 50-ton stone block. To further protect the king from intruders, three false passageways obscured the location of the tomb.



3-4 • GREAT PYRAMIDS, GIZA

Fourth Dynasty, c. 2575–2450 BCE. Erected by (from the left) Menkaure, Khafre, and Khufu. Limestone and granite, height of pyramid of Khufu, 450' (137 m).



3-5 • MODEL OF THE GIZA PLATEAU

From left to right: the temples and pyramids of Menkaure, Khafre, and Khufu.

CONSTRUCTING THE PYRAMIDS Building a pyramid was a formidable undertaking. A large workers' burial ground discovered at Giza attests to the huge labor force that had to be assembled, housed, and fed. Most of the cut stone blocks—each weighing an average of 2.5 tons—used in building the Giza complex were quarried either on the site or nearby. Teams of workers transported them by sheer muscle power, employing small logs as rollers or pouring water on mud to create a slippery surface over which they could drag the blocks on sleds.

Scholars and engineers have various theories about how the pyramids were raised. Some ideas have been tested in computerized projections and a few models on a small but representative scale have been constructed. The most efficient means of getting the stones into position might have been to build a temporary, gently sloping ramp around the body of the pyramid as it grew higher. The ramp could then be dismantled as the stones were smoothed out or slabs of veneer were laid.

The designers who oversaw the building of such massive structures were capable of the most sophisticated mathematical calculations. They oriented the pyramids to the points of the compass and may have incorporated other symbolic astronomical calculations as well. There was no room for trial and error. The huge foundation layer had to be absolutely level and the angle of each of

the slanting sides had to remain constant so that the stones would meet precisely in the center at the top.

KHAFRE'S COMPLEX Khafre's funerary complex is the best preserved. Its pyramid is the only one of the three to have maintained some of its veneer facing at the top. But the complex is most famous for the **GREAT SPHINX** that sits just behind Khafre's valley temple. This colossal portrait of the king—65 feet tall—combines his head with the long body of a crouching lion, seemingly merging notions of human intelligence with animal strength (FIG. 3-6).

In the adjacent **VALLEY TEMPLE**, massive blocks of red granite form walls and piers supporting a flat roof (FIG. 3-7). (See "Early Construction Methods," page 19.) A **clerestory** (a row of tall, narrow windows in the upper walls, not visible in the figure), lets in light that reflects off the polished Egyptian alabaster floor. Within the temple were a series of over-life-size statues, portraying **KHAFRE** as an enthroned king (FIG. 3-8). The falcon god Horus perches on the back of the throne, protectively enfolding the king's head with his wings. Lions—symbols of regal authority—form the throne's legs, and the intertwined lotus and papyrus plants beneath the seat symbolize the king's power over Upper (lotus) and Lower (papyrus) Egypt.



3-6 • GREAT SPHINX, FUNERARY COMPLEX OF KHAFRE

Giza. Old Kingdom, c. 2520–2494 BCE. Limestone, height approx. 65' (19.8 m).

Khafre wears the traditional royal costume—a short, pleated kilt, a linen headdress, and a false beard symbolic of royalty. He exudes a strong sense of dignity, calm, and above all permanence. In his right hand, he holds a cylinder, probably a rolled piece of cloth. His arms are pressed tightly within the contours of his body, which is firmly anchored in the confines of the stone block from which it was carved. The statue was created from an unusual stone, a type of gneiss (related to diorite), imported from Nubia, that produces a rare optical effect. When illuminated by sunlight entering through the temple's clerestory, it glows a deep blue, the celestial color of Horus, filling the space with a blue radiance.

SCULPTURE

As the surviving statues of Khafre's valley temple demonstrate, Egyptian sculptors were adept at creating lifelike three-dimensional figures that also express a feeling of strength and permanence consistent with the unusually hard stones from which they were carved.

3-7 • VALLEY TEMPLE OF KHAFRE

Giza. Old Kingdom, c. 2520–2494 BCE. Limestone and red granite.



3-8 • KHAFRE

Giza, valley temple of Khafre. Fourth Dynasty, c. 2520–2494 BCE. Diorite-gabbro gneiss, height 5'6 $\frac{1}{8}$ " (1.68 m). Egyptian Museum, Cairo. (JE 10062 = CG 14)



MENKAURE AND A QUEEN Dignity, calm, and permanence also characterize a sleek double portrait of Khafre's heir King Menkaure and a queen, probably Khamerernebtly II, discovered in Menkaure's valley temple (FIG. 3-9). The couple's separate figures, close in size, are joined by the stone from which they emerge, forming a single unit. They are further united by the queen's symbolic gesture of embrace. Her right hand comes from behind to clasp his torso, and her left hand rests gently, if stiffly, over his upper arm.

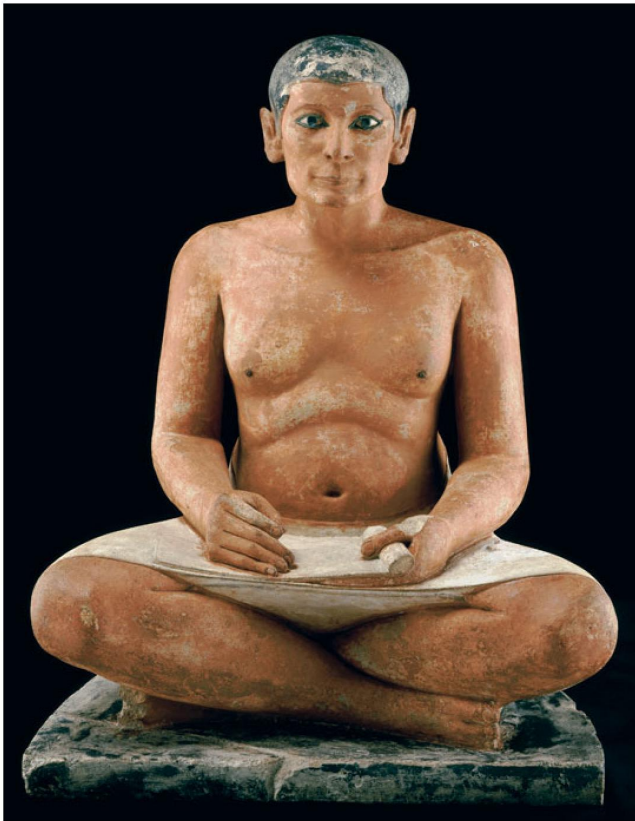
The king—depicted in accordance with Egyptian ideals as an athletic, youthful figure, nude to the waist and wearing the royal kilt and headcloth—stands in a conventional, balanced pose, striding with the left foot forward, his arms straight at his sides, and his fists clenched over cylindrical objects. His equally

youthful queen, taking a smaller step forward, echoes his striding pose. Her sheer, close-fitting garment reveals the soft curves of her gently swelling body, a foil for the tight musculature of the king. The time-consuming task of polishing this double statue was never completed, suggesting that the work may have been undertaken only a few years before Menkaure's death in about 2472 BCE. Traces of red paint remain on the king's face, ears, and neck (male figures were traditionally painted red), as do traces of black on the queen's hair.



3-9 • MENKAURE AND A QUEEN, PROBABLY KHAMERERNEBTY II

From Giza. Fourth Dynasty, 2490–2472 BCE. Graywacke with traces of red and black paint, height 54 $\frac{1}{2}$ " (142.3 cm). Museum of Fine Arts, Boston. Harvard University—Museum of Fine Arts Expedition. (11.1738)



3-10 • SEATED SCRIBE

Found near the tomb of Kai, Saqqara. Fifth Dynasty, c. 2450–2325 BCE. Painted limestone with inlaid eyes of rock crystal, calcite, and magnesite mounted in copper, height 21" (53 cm). Musée du Louvre, Paris. (N 2290 = E 3023)

High-ranking scribes could hope to be appointed to one of several "houses of life," where they would copy, compile, study, and repair valuable sacred and scientific texts.

SEATED SCRIBE Old Kingdom sculptors also produced statues of less prominent people, rendered in a more relaxed, life-like fashion. A more lively and less formal mode is employed in the statue of a **SEATED SCRIBE** from early in the Fifth Dynasty (**FIG. 3-10**)—with round head, alert expression, and cap of close-cropped hair—that was discovered near the tomb of a government official named Kai. It could be a portrait of Kai himself. The irregular contours of his engaging face project a sense of individual likeness and human presence.

The scribe's sedentary vocation has made his sagging body slightly flabby, his condition advertising a life free from hard physical labor. As an ancient Egyptian inscription advises—"Become a scribe so that your limbs remain smooth and your hands soft and you can wear white and walk like a man of standing whom [even] courtiers will greet" (cited in Strouhal, p. 216). This scribe sits holding a papyrus scroll partially unrolled on his lap, his right hand clasping a now-lost reed brush used in writing. The alert expression on his face reveals more than a lively intelligence. Because the



3-11 • BUTCHER

Perhaps from the tomb of the official Ni-kau-inpu and his wife Hemet-re, Giza? Fifth Dynasty, c. 2450–2325 BCE. Painted limestone (knife restored), height 14 $\frac{5}{8}$ " (37 cm). The Oriental Institute Museum, University of Chicago. (10626)

Although statues such as this have been assumed to represent the deceased's servants, it has recently been proposed that instead they depict relatives and friends of the deceased in the role of servants, allowing these loved ones to accompany the deceased into the next life.

pupils are slightly off-center in the irises, the eyes give the illusion of being in motion, as if they were seeking contact, and the reflective quality of the polished crystal inlay reproduces with eerie fidelity the contrast between the moist surface of eyes and the surrounding soft flesh in a living human face.

STATUETTES OF SERVANTS Even more lifelike than the scribe were smaller figures of servants at work that were made for inclusion in Old Kingdom tombs so that the deceased could be provided for in the next world. Poses are neither formal nor reflective, but rooted directly in the labor these figures were expected to perform throughout eternity. A painted limestone statuette from the Fifth Dynasty (**FIG. 3-11**) captures a butcher, raised up on the balls of his feet to bend down and lean forward, poised, knife in hand, over the throat of an ox that he has just slaughtered. Having accomplished his work, he looks up to acknowledge us, an action that only enhances his sense of lifelike presence. The emphasis on involved poses and engagement with



3-12 • TI WATCHING A HIPPOPOTAMUS HUNT

Tomb of Ti, Saqqara. Fifth Dynasty, c. 2450–2325 BCE. Painted limestone relief, height approx. 45" (114.3 cm).

decoration carried religious meaning, but it could also evoke the deceased's everyday life or depict ceremonial events that proclaimed the deceased's importance. Tombs therefore provide a wealth of information about ancient Egyptian culture.

THE TOMB OF TI On the walls of the large mastaba of a wealthy Fifth-Dynasty government official named Ti, a painted relief shows him watching a hippopotamus hunt—an official duty of royal courtiers (FIG. 3-12). It was believed that Seth, the god of chaos, disguised himself as a hippo. Hippos were also destructive since they wandered into fields, damaging crops. Tomb depictions of such hunts therefore proclaimed the valor of the deceased and the triumph of good over evil, or at least order over destructiveness.

The artists who created this picture in painted limestone relief used a number of established Egyptian representational conventions. The river is conceived as if seen from above, rendered as a band of parallel wavy lines below the boats. The creatures in this river, however—fish, a crocodile, and hippopotamuses—are shown in profile for easy identification. The shallow boats carrying Ti and his men by skimming along the surface of the water are shown straight on in relation to the viewers' vantage point, and the papyrus stalks that

choke the marshy edges of the river are disciplined into a regular pattern of projecting, linear, parallel, vertical forms that highlight the contrastingly crisp and smooth contour of Ti's stylized body. At the top of the papyrus grove, however, this patterning relaxes while enthusiastic animals of prey—perhaps foxes—stalk birds among the leaves and flowers. The hierarchically scaled and sleekly stylized figure of Ti, rendered in the conventional composite pose, looms over all. In a separate boat ahead of him, the actual hunters, being of lesser rank and engaged in more strenuous activities, are rendered in a more lifelike and lively fashion than their master. They are captured at the charged moment of closing in on the hunted prey, spears positioned at the ready, legs extended for the critical lunge forward.

PICTORIAL RELIEF IN TOMBS

To provide the *ka* with the most pleasant possible living quarters for eternity, wealthy families often had the interior walls and ceilings of their tombs decorated with paintings and reliefs. This

choke the marshy edges of the river are disciplined into a regular pattern of projecting, linear, parallel, vertical forms that highlight the contrastingly crisp and smooth contour of Ti's stylized body. At the top of the papyrus grove, however, this patterning relaxes while enthusiastic animals of prey—perhaps foxes—stalk birds among the leaves and flowers. The hierarchically scaled and sleekly stylized figure of Ti, rendered in the conventional composite pose, looms over all. In a separate boat ahead of him, the actual hunters, being of lesser rank and engaged in more strenuous activities, are rendered in a more lifelike and lively fashion than their master. They are captured at the charged moment of closing in on the hunted prey, spears positioned at the ready, legs extended for the critical lunge forward.

THE MIDDLE KINGDOM, c. 1775–c. 1640 BCE

The collapse of the Old Kingdom, with its long succession of powerful kings, was followed by roughly 150 years of political turmoil, fragmentation, and warfare, traditionally referred to as the First Intermediate period (c. 2125–1775 BCE). About 1775 BCE, a series of kings named Mentuhotep (Eleventh Dynasty, c. 2010–c. 1775 BCE) gained power in Thebes, and the country was reunited under Nebhepetre Mentuhotep, who reasserted royal power and founded the Middle Kingdom.

The Middle Kingdom was another high point in Egyptian history. Arts and writing flourished in the Twelfth Dynasty (1775–1550 BCE), while reflecting a burgeoning awareness of the political upheaval from which the country had just emerged. Using a strengthened military, Middle Kingdom rulers expanded and patrolled the borders, especially in lower Nubia, south of present-day Aswan (see MAP 3-1, page 50). By the Thirteenth Dynasty (c. 1550–1069 BCE), however, central control by the government was weakened by a series of short-lived kings and an influx of foreigners, especially in the delta.

PORTRAITS OF SENUSRET III

Some royal portraits from the Middle Kingdom appear to express an unexpected awareness of the hardship and fragility of human existence. Statues of Senusret III, a king of the Twelfth Dynasty, who ruled from c. 1836 to 1818 BCE, reflects this new sensibility. Old Kingdom rulers such as Khafre (see FIG. 3-8) gaze into eternity confident and serene, toned and unflinching, whereas the portrait of **SENUSRET III** seems to capture a monarch preoccupied and emotionally drained (FIG. 3-13). Creases line his sagging cheeks, his eyes are sunken, his eyelids droop, his forehead is flexed, and his jaw is sternly set—a bold image of a resolute ruler, tested but unbowed.

Senusret was a dynamic king and successful general who led four military expeditions into Nubia, overhauled the Egyptian central administration, and was effective in regaining control over the country's increasingly independent nobles. To modern viewers, his portrait raises questions of interpretation. Are we looking at the face of a man wise in the ways of the world but lonely, saddened, and burdened by the weight of his responsibilities? Or are we looking at a reassuring statement that in spite of troubled times—that have clearly left their mark on the face of the ruler himself—royal rule endures in Egypt? Given what we know about Egyptian history at this time, it is difficult to be sure.

ROCK-CUT TOMBS

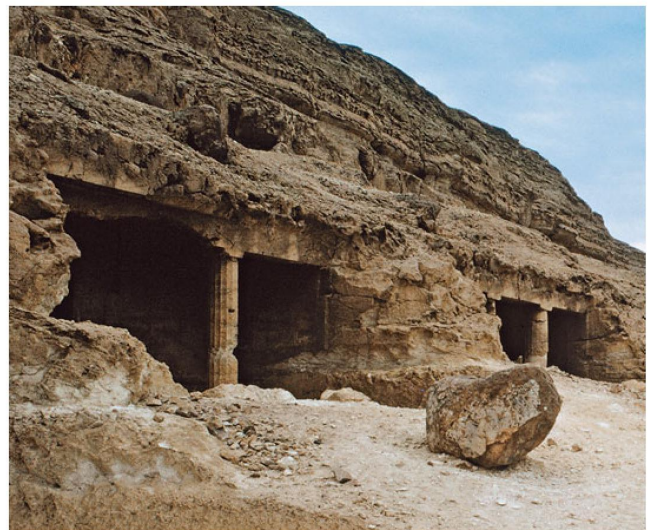
During the Eleventh and Twelfth Dynasties, members of the nobility and high-level officials commissioned tombs hollowed out of the face of a cliff. A typical rock-cut tomb included an entrance **portico** (projecting porch), a main hall, and a shrine with a burial chamber under the offering chapel. The chambers of these tombs,



3-13 • HEAD OF SENUSRET III

Twelfth Dynasty, c. 1836–1818 BCE. Yellow quartzite, height 17 $\frac{3}{4}$ " × 13 $\frac{1}{2}$ " × 17" (45.1 × 34.3 × 43.2 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust (62-11)

as well as their ornamental columns, lintels, false doors, and niches, were all carved into the solid rock. An impressive necropolis was created in the cliffs at **BENI HASAN** on the east bank of the Nile (FIG. 3-14). Painted scenes cover the interior walls of many tombs. Among the best preserved are those in the Twelfth-Dynasty tomb



3-14 • ROCK-CUT TOMBS, BENI HASAN

Twelfth Dynasty, 1775–1550 BCE. At the left is the entrance to the tomb of a provincial governor and the commander-in-chief Amenemhat.



3-15 • PICKING FIGS

Wall painting from the tomb of Khnumhotep, Beni Hasan. Twelfth Dynasty, c. 1890 BCE. Tempera facsimile by Nina de Garis.

of local noble Khnumhotep, some of which portray vivid vignettes of farm work on his estates. In one painting two men harvest figs, rushing to compete with three baboons who relish the ripe fruit from their perches within the trees (FIG. 3-15). One man reaches

for a fig to add to the ordered stack in his basket, while his companion carefully arranges the harvest in a larger box for transport. Like the energetic hunters on the much earlier painted relief in the tomb of Ti (see FIG. 3-12), the upper torsos of these farm workers take a more lifelike profile posture, deviating from the strict frontality of the royal composite pose.

FUNERARY STELAI

Only the wealthiest and noblest of ancient Egyptians could afford elaborately decorated mastabas or rock-cut tombs. Prosperous people, however, could still commission funerary stelai depicting themselves, their family, and offerings of food. These personal monuments—meant to preserve the memory of the deceased and inspire the living to make offerings to them—contain compelling works of ancient Egyptian pictorial art. An unfinished stele made for the tomb of the **SCULPTOR USERWER** (FIG. 3-16) presents three levels of decoration: one large upper block with five bands of hieroglyphs, beneath which are two registers with figures, each identified by inscription.

The text is addressed to the living, imploring them to make offerings to Userwer: “O living ones who are on the earth who pass by this tomb, as your deities love and favor you, may you say:



3-16 • STELE OF THE SCULPTOR USERWER

Twelfth Dynasty, c. 1850 BCE. Limestone, red and black ink, 20½" × 19" (52 × 48 cm). British Museum London. (EA 579)

TECHNIQUE | Egyptian Pictorial Relief

Painting usually relies on color and line for its effect, while relief sculpture usually depends on the play of light and shadow alone, but in Egypt, relief sculpture was also painted (see FIG. 3–17). The walls and closely spaced columns of Egyptian tombs and temples were almost completely covered with colorful scenes and hieroglyphic texts. Until the Eighteenth Dynasty (c. 1539–1292 BCE), the only colors used were black, white, red, yellow, blue, and green. Modeling might be indicated by overpainting lines in a contrasting color, although the sense of three-dimensionality was conveyed primarily by the carved forms and incised inscriptions underneath the paint. The crisp outlines created by such carving assured the primacy of line in Egyptian pictorial relief.

With very few exceptions, figures, scenes, and texts were composed in bands, or registers. The scenes were first laid out with inked lines, using a squared grid to guide the designer in proportioning the human figures. The sculptor who executed the carving followed

these drawings, and it may have been another person who smoothed the carved surfaces of the relief and eventually covered them with paint.

The lower left corner of the unfinished Twelfth-Dynasty stele of Userwer shown here still maintains its preliminary underdrawings. In some figures there are also the tentative beginnings of the relief carving. The figures are delineated with black ink and the grid lines are rendered in red. Every body part had its designated place on the grid. For example, figures are designed 18 squares tall, measuring from the soles of their feet to their hairline; the tops of their knees conform with the sixth square up from the ground-line. Their shoulders align with the top of square 16 and are six squares wide. Slight deviations exist within this structured design format, but this **canon of proportions** represents an ideal system that was standard in pictorial relief throughout the Middle Kingdom.



**DETAIL OF THE
STELE OF THE
SCULPTOR
USERWER
IN FIG. 3–16**

‘A thousand of bread and beer, a thousand of cattle and birds, a thousand of alabaster [vessels] and clothes, a thousand of offerings and provisions that go forth before Osiris’” (Robins, p. 103).

At left, on the register immediately below this inscription, Userwer sits before a table piled with offerings of food. Behind him is his wife Satdepetnetjer, and facing him on the other side of the offering table is Satameni, a standing woman also identified as his wife. Userwer could have had more than one wife, but one of these women might also be the sculptor’s deceased first wife. At the other side of the stele on this same register but facing in the opposite direction sits another couple before another table heaped with food. They are identified as Userwer’s parents, and the figure

on the other side of their offering table is his son, Sneferuweser. In the lowest register are representations of other family members (probably Userwer’s children) and his grandparents.

One of the most striking features of the lowest register of this stele is its unfinished state. The two leftmost figures were left uncarved, but the stone surface still maintains the preparatory ink drawing meant to guide the sculptor, preserving striking evidence of a system of canonical figure proportions that was established in the Middle Kingdom (see “Egyptian Pictorial Relief,” above). The unfinished state of this stele has led to the suggestion that Userwer might have been in the process of carving it for himself when his sudden death left it incomplete.



3-17 • STELE OF AMENEMHAT

From Assasif. Late Eleventh Dynasty, c. 2000 BCE. Painted limestone, 11" × 15" (30 × 50 cm). Egyptian Museum, Cairo. (JE 45626)

A more modest stele for a man named **AMENEMHAT** was brought to completion as a vibrantly painted relief (FIG. 3-17). Underneath an inscription inviting food offerings for the deceased Amenemhat is a portrait of his family. Amenemhat sits on a lion-legged bench between his wife Iyi and their son Antef, embraced by both. Next to the trio is an offering table, heaped with meat, topped with onions, and sheltering two loaves of bread standing under the table on the floor. On the far right is Amenemhat and Iyi's daughter, Hapy, completing this touching tableau of family unity, presumably projected into their life after death. The painter of this relief follows an established Egyptian convention of differentiating gender by skin tonality: dark red-brown for men and lighter yellow-ocher for women.

TOWN PLANNING

Although Egyptians used durable materials in the construction of tombs, they built their own dwellings with simple mud bricks, which have either disintegrated over time or been carried away for fertilizer by farmers. Only the foundations of these dwellings now remain.

Archaeologists have unearthed the remains of Kahun, a town built by Senusret II (ruled c. 1842–1837 BCE) for the many officials, priests, and workers who built and maintained his pyramid complex. Parallel streets were laid out on a **grid**, forming rectangular blocks divided into lots for homes and other buildings. The houses of priests, court officials, and their families were large and comfortable, with private living quarters and public rooms grouped around central courtyards. The largest had as many as 70 rooms spread out over half an acre. Workers and their families made do with small, five-room row-houses built back to back along narrow streets.

A New Kingdom workers' village, discovered at Deir el-Medina on the west bank of the Nile near the Valley of the Kings,

has provided us with detailed information about the lives of the people who created the royal tombs. Workers lived together here under the rule of the king's chief minister. During a ten-day week, they worked for eight days and had two days off, and also participated in many religious festivals. They lived a good life with their families, were given clothing, sandals, grain, and firewood by the king, and had permission to raise livestock and birds as well as tend a garden. The residents had a council, and the many written records that survive suggest a literate and litigious society that required many scribes. Because the men were away for most of the week working on the tombs, women had a prominent role in the town.

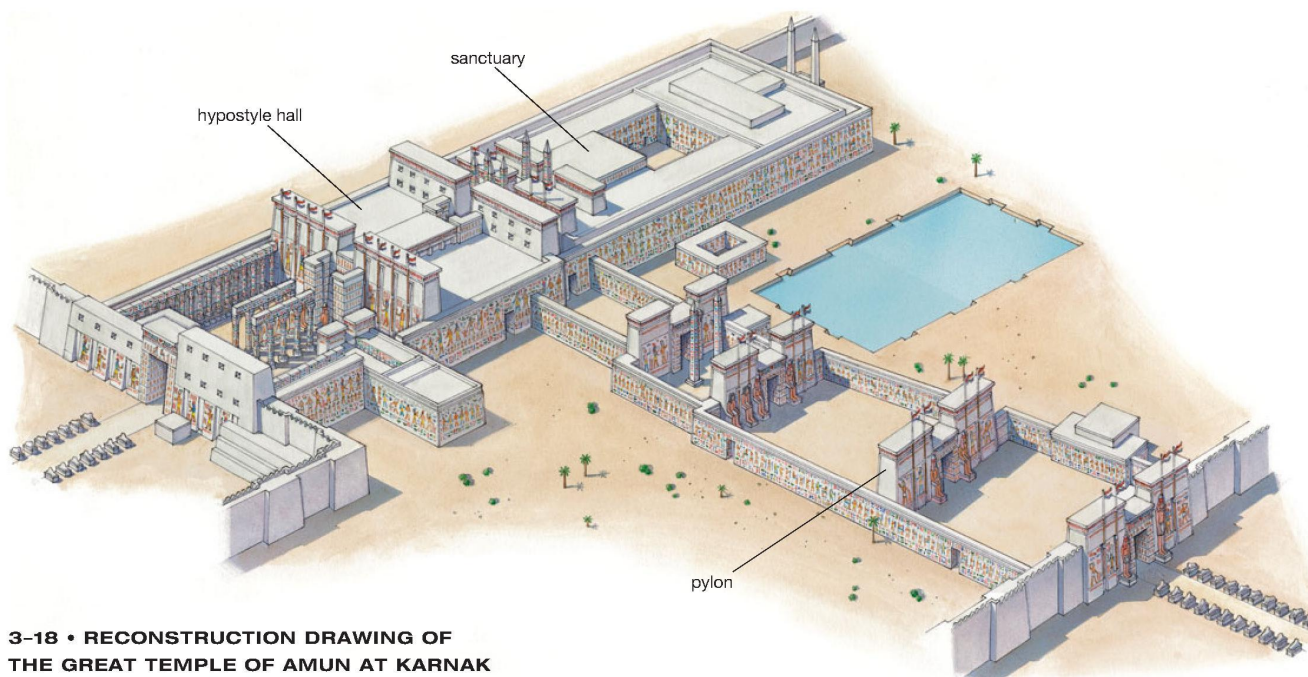
THE NEW KINGDOM, c. 1539–1075 BCE

During the Second Intermediate period (1630–1520 BCE)—another turbulent interruption in the succession of dynasties ruling a unified Egypt—an eastern Mediterranean people called the Hyksos invaded Egypt's northernmost regions. Finally, the kings of the Eighteenth Dynasty (c. 1539–1292 BCE) regained control of the entire Nile region, extending from Nubia in the south to the Mediterranean Sea in the north, and restored political and economic strength. Roughly a century later, one of the same dynasty's most dynamic kings, Thutmose III (r. 1479–1425 BCE), extended Egypt's influence along the eastern Mediterranean coast as far as the region of present-day Syria. His accomplishment was the result of 15 or more military campaigns and his own skill at diplomacy. The heartland of ancient Egypt was now surrounded by a buffer of empire.

Thutmose III was the first ruler to refer to himself as "pharaoh," a term that literally meant "great house." Egyptians used it in the same way that Americans say "the White House" to mean the current U.S. president and his staff. The successors of Thutmose III continued to call themselves pharaohs, and the term ultimately found its way into the Hebrew Bible—and modern usage—as the title for the kings of Egypt.

THE GREAT TEMPLE COMPLEXES

At the height of the New Kingdom, rulers undertook extensive building programs along the entire length of the Nile. Their palaces, forts, and administrative centers disappeared long ago, but remnants of temples and tombs of this great age have endured. Thebes was Egypt's religious center throughout most of the New Kingdom, and worship of the Theban triad of deities—Amun, his wife Mut, and their son Khons—had spread throughout the country. Temples to these and other gods were a major focus of royal patronage, as were tombs and temples erected to glorify the kings themselves.



3-18 • RECONSTRUCTION DRAWING OF THE GREAT TEMPLE OF AMUN AT KARNAK
New Kingdom, c. 1579–1075 BCE.

THE NEW KINGDOM TEMPLE PLAN As the home of the god, an Egyptian temple originally took the form of a house—a simple, rectangular, flat-roofed building preceded by a courtyard and gateway. The builders of the New Kingdom enlarged and multiplied these elements. The gateway became a massive **pylon** with tapering walls; the semipublic courtyard was surrounded by columns (a **peristyle** court); the temple itself included an outer **hypostyle hall** (a vast hall filled with columns) and an inner offering hall and sanctuary. The design was symmetrical and axial—that is, all its separate elements are symmetrically arranged along a dominant center line, creating a processional path from the outside straight into the sanctuary. The rooms became smaller, darker, and more exclusive as they neared the sanctuary, where the cult image of the god was housed. Only the pharaoh and the priests entered these inner rooms.

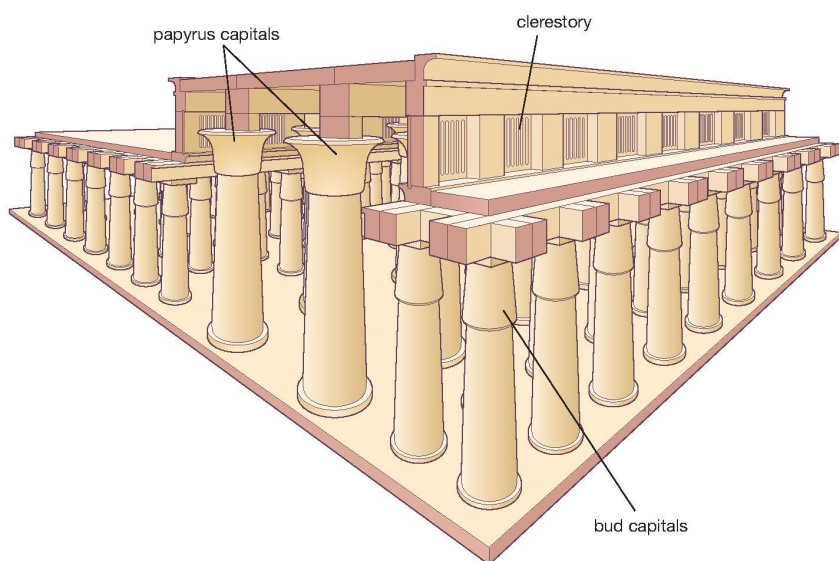
Two temple districts consecrated primarily to the worship of Amun, Mut, and Khons arose within the area of Thebes—a huge complex at Karnak to the north and, joined to it by an avenue of sphinxes, a more compact temple at Luxor to the south.

KARNAK Karnak was a long-standing sacred site, where temples were built and rebuilt for over 1,500 years. During the nearly 500 years of the New Kingdom, successive kings renovated and expanded the complex of the **GREAT TEMPLE OF AMUN** until it covered about 60 acres, an area as large as a dozen football fields (FIG. 3-18).

Access to the heart of the temple, a sanctuary containing the statue of Amun, was from the west (on the left side of the

reconstruction drawing) through a principal courtyard, a hypostyle hall, and a number of smaller halls and courts. Pylons set off each of these separate elements. Between the reigns of Thutmose I (Eighteenth Dynasty, r. c. 1493–1482 BCE), and Ramses II (Nineteenth Dynasty, r. c. 1279–1213 BCE), this area of the complex underwent a great deal of construction and renewal. The greater part of the pylons leading to the sanctuary and the halls and courts behind them were renovated or newly built and embellished with colorful pictorial wall reliefs. A sacred lake was also added to the south of the complex, where the king and priests might undergo ritual purification before entering the temple. Thutmose III erected a court and festival temple to his own glory behind the sanctuary of Amun. His great-grandson Amenhotep III (r. 1390–1353 BCE) placed a large stone statue of the god Khepri, the scarab (beetle) symbolic of the rising sun, rebirth, and everlasting life, next to the sacred lake.

In the sanctuary of Amun, priests washed the god's statue every morning and clothed it in a new garment. Because the god was thought to derive nourishment from the spirit of food, his statue was provided with tempting meals twice a day, which the priests then removed and ate themselves. Ordinary people entered the temple precinct only as far as the forecourts of the hypostyle halls, where they found themselves surrounded by inscriptions and images of kings and the god on columns and walls. During religious festivals, they lined the waterways, along which statues of the gods were carried in ceremonial boats, and were permitted to submit petitions to the priests for requests they wished the gods to grant.



3-19 • RECONSTRUCTION DRAWING OF THE HYPOSTYLE HALL, GREAT TEMPLE OF AMUN AT KARNAK
Nineteenth Dynasty, c. 1292–1190 BCE.



3-20 • COLUMNS WITH PAPYRIFORM AND BUD CAPITALS, HYPOSTYLE HALL, GREAT TEMPLE OF AMUN AT KARNAK

THE GREAT HALL AT KARNAK One of the most prominent features of the complex at Karnak is the enormous hypostyle hall set between two pylons at the end of the main forecourt. Erected in the reigns of the Nineteenth-Dynasty rulers Sety I (r. c. 1290–1279 BCE) and his son Ramses II (r. c. 1279–1213 BCE), and called the “Temple of the Spirit of Sety, Beloved of Ptah in the House of Amun,” it may have been used for royal coronation ceremonies. Ramses II referred to it as “the place where the common people extol the name of his majesty.” The hall was 340 feet wide and 170 feet long. Its 134 closely spaced columns supported a roof of flat stones, the center section of which rose some 30 feet higher than the broad sides (FIGS. 3-19, 3-20). The columns supporting this higher part of the roof are 69 feet tall and 12 feet in diameter, with massive papyrus capitals. On each side, smaller columns with bud capitals seem to march off forever into the darkness. In each of the side walls of the higher center section,

a long row of window openings created a clerestory. These openings were filled with stone grillwork, so they cannot have provided much light, but they did permit a cooling flow of air through the hall. Despite the dimness of the interior, artists covered nearly every inch of the columns, walls, and cross-beams with painted pictorial reliefs and inscriptions.

HATSHEPSUT

Across the Nile from Karnak and Luxor lay Deir el-Bahri and the Valleys of the Kings and Queens. These valleys on the west bank of the Nile held the royal necropolis, including the tomb of the pharaoh Hatshepsut. The dynamic Hatshepsut (Eighteenth Dynasty, r. c. 1473–1458 BCE) is a notable figure in a period otherwise dominated by male warrior-kings. Besides Hatshepsut, very few women ruled Egypt—they included the little-known Sobekneferu and Tausret, and much later, the well-known Cleopatra VII.

The daughter of Thutmose I, Hatshepsut married her half-brother, who then reigned for 14 years as Thutmose II. When he died in c. 1473, she became regent for his underage son—Thutmose III—born to one of his concubines. Within a few years, Hatshepsut had herself declared “king” by the priests of Amun, a maneuver that made her co-ruler with Thutmose III for 20 years.

There was no artistic formula for a female pharaoh in Egyptian art, yet Hatshepsut had to be portrayed in her new role. What happened reveals something fundamentally important about the art of ancient Egypt. She was represented as a male king (FIG. 3-21), wearing a kilt and linen headdress, occasionally even a king’s false beard. The formula for portraying kings was not adapted to suit one individual; she was adapted to conform to convention. There



3-21 • HATSHEPSUT KNEELING

From Deir el-Bahri. Eighteenth Dynasty, c. 1473–1458 BCE. Red granite, height 8'6" (2.59 m). Metropolitan Museum of Art, New York.

could hardly be a more powerful manifestation of the premium on tradition in Egyptian royal art.

At the height of the New Kingdom, rulers undertook extensive personal building programs, and Hatshepsut is responsible for one of the most spectacular: her **FUNERARY TEMPLE** located at Deir el-Bahri, about a mile away from her actual tomb in the Valley of the Kings (**FIG. 3-22**). This imposing complex was designed for funeral rites and commemorative ceremonies and is much larger and more prominent than the tomb itself, reversing the scale relationship we saw in the Old Kingdom pyramid complexes.

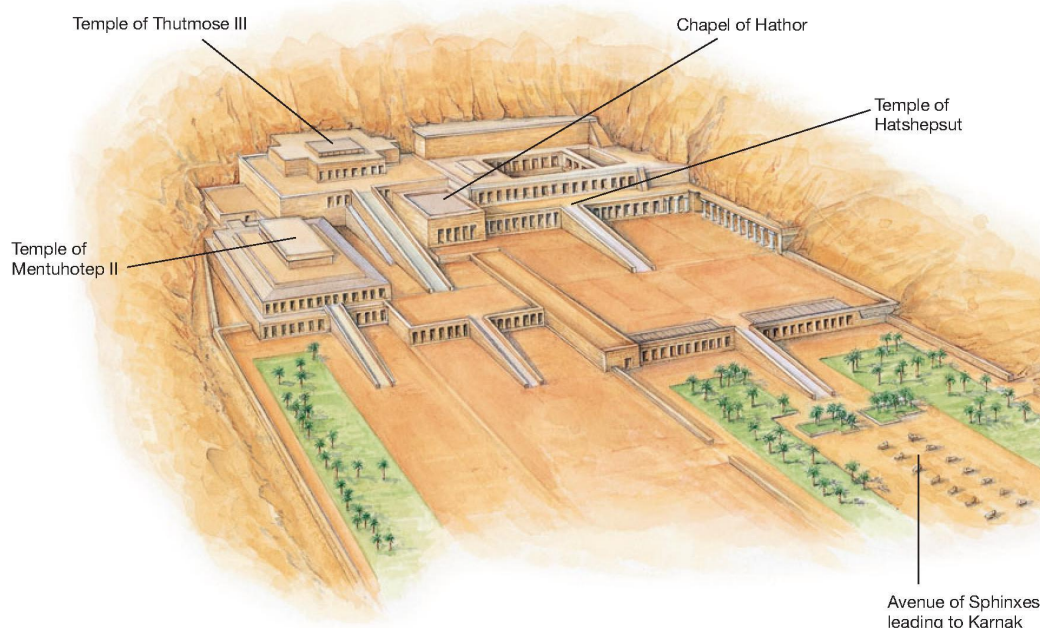
3-22 • FUNERARY TEMPLE OF HATSHEPSUT, DEIR EL-BAHRI

Eighteenth Dynasty, c. 1473–1458 BCE. (At the far left, ramp and base of the funerary temple of Mentuhotep III. Eleventh Dynasty, r. c. 2009–1997 BCE.)



View the Closer Look for the funerary temple of Hatshepsut on myartslab.com





3-23 • SCHEMATIC DRAWING OF THE FUNERARY TEMPLE OF HATSHEPSUT
Deir el-Bahri.

Magnificently sited and sensitively reflecting the natural three-part layering in the rise of the landscape—from flat desert, through a sloping hillside, to the crescendo of sheer stone cliffs—Hatshepsut’s temple was constructed on an axial plan (FIG. 3-23). A causeway lined with sphinxes once ran from a valley temple on the Nile to the huge open space of the first court, where rare myrrh trees were planted in the temple’s garden terraces. From there, visitors ascended a long, straight ramp to a second court where shrines to Anubis and Hathor occupy the ends of the columned porticos. On the temple’s uppermost court, colossal royal statues fronted another **colonnade** (a row of columns supporting a lintel or a series of arches), and behind this lay a large hypostyle hall with chapels dedicated to Hatshepsut, her father, and the gods Amun and Ra-Horakhty—a powerful form of the sun god Ra combined with Horus. Centered in the hall’s back wall was the entrance to the innermost sanctuary, a small chamber cut deep into the cliff.

THE TOMB OF RAMOSE

The traditional art of pictorial relief, employing a representational system that had dominated Egyptian figural art since the time of Narmer, reached a high degree of aesthetic refinement and technical sophistication during the reign of Amenhotep III (Eighteenth Dynasty, r. c. 1390–1353 BCE), especially in the reliefs carved for the unfinished tomb of Ramose near Thebes (FIG. 3-24).

As mayor of Thebes and vizier (principal royal advisor or minister) to both Amenhotep III and Amenhotep IV (r. 1353–c. 1336 BCE), Ramose was second only to the pharaoh in power and prestige. Soon after his ascent to political prominence, he

began construction of an elaborate Theban tomb comprised of four rooms, including an imposing hypostyle hall 82 feet wide. Walls were covered with paintings or with shallow pictorial relief carvings, celebrating the accomplishments, affiliations, and lineage of Ramose and his wife Meryptah, or visualizing the funeral rites that would take place after their death. But the tomb was not used by Ramose. Work on it ceased in the fourth year of Amenhotep IV’s reign, when, renamed Akhenaten, he relocated the court from Thebes to the new city of Akhetaten. Presumably Ramose moved with the court to the new capital, but neither his name nor a new tomb has been discovered there.

The tomb was abandoned in various stages of completion. The reliefs were never painted, and some walls preserve only the preliminary sketches that would have guided sculptors. But the works that were executed are among the most sophisticated relief carvings in the history of art. On one wall, Ramose and his wife Meryptah appear, hosting a banquet for their family. All are portrayed at the same moment of youthful perfection, even though they represent two successive generations. Sophisticated carvers lavished their considerable technical virtuosity on the portrayal of these untroubled and majestic couples, creating clear textural differentiation of skin, hair, clothes, and jewelry. The easy elegance of linear fluidity is not easy to obtain in this medium, and the convincing sense of three-dimensionality in forms and their placement is managed within an extraordinarily shallow depth of relief. In the detail of Ramose’s brother May and sister-in-law Werener in FIG. 3-24, the traditional ancient Egyptian marital embrace (see FIGS. 3-9, 3-17) takes on a new tenderness, recalling—especially within



3-24 • RAMOSE'S BROTHER MAY AND HIS WIFE WERENER
Tomb of Ramose, Thebes. Eighteenth Dynasty, c. 1375–1365 BCE.

the eternal stillness of a tomb—the words of a New Kingdom love poem:

While unhurried days come and go,
Let us turn to each other in quiet affection,
Walk in peace to the edge of old age.
And I shall be with you each unhurried day,
A woman given her one wish: to see
For a lifetime the face of her lord.

(*Love Songs of the New Kingdom*, trans. Foster, p. 18)


The conceptual conventions of Egyptian royal art are rendered in these carvings with such warmth and refinement that they become almost believable. Our rational awareness of their artificiality is momentarily eclipsed by their sheer beauty. But within this refined world of stable convention, something very jarring took place during the reign of Amenhotep III's successor, Amenhotep IV.

AKHENATEN AND THE ART OF THE AMARNA PERIOD

Amenhotep IV was surely the most unusual ruler in the history of ancient Egypt. During his 17-year reign (c. 1353–1336 BCE), he radically transformed the political, spiritual, and cultural life of the country. He founded a new religion honoring a single supreme god, the life-giving sun deity Aten (represented by the sun's disk), and changed his own name in about 1348 BCE to Akhenaten ("One Who Is Effective on Behalf of the Aten"). Abandoning Thebes, the capital of Egypt since the beginning of his dynasty and a city firmly in the grip of the priests of Amun, Akhenaten built a new capital much farther north, calling it Akhetaten ("Horizon of



3-25 • COLOSSAL FIGURE OF AKHENATEN
From the temple known as the Gempaaten, built early in Akhenaten's reign just southeast of the Temple of Karnak. Sandstone with traces of polychromy, height of remaining portion about 13' (4 m). Egyptian Museum, Cairo. (JE 49528)

 **Read** the document related to Akhenaten on myartslab.com

the Aten"). Using the modern name for this site, Tell el-Amarna, historians refer to Akhenaten's reign as the Amarna period.

THE NEW AMARNA STYLE Akhenaten's reign not only saw the creation of a new capital and the rise of a new religious focus; it also led to radical changes in royal artistic conventions. In portraits of the king, artists subjected his representation to startling stylizations, even physical distortions. This new royal figure style can be seen in a colossal statue of Akhenaten, about 16 feet tall, created for a new temple to the Aten that he built near the temple complex of Karnak, openly challenging the state gods (**FIG. 3-25**). This portrait was placed in one of the porticos of a huge courtyard (c. 426 by 394 feet), oriented to the movement of the sun.

The sculpture's strange, softly swelling forms suggest androgyny to modern viewers. The sagging stomach and inflated thighs contrast with spindly arms, protruding clavicles, and an attenuated

neck, on which sits a strikingly stylized head. Facial features are exaggerated, often distorted. Slit-like eyes turn slightly downward, and the bulbous, sensuous lips are flanked by dimples that evoke the expression of ephemeral human emotion. Such stark deviations from convention are disquieting, especially since Akhenaten holds the flail and shepherd's crook, traditional symbols of the pharaoh's super-human sovereignty.

The new Amarna style characterizes not only official royal portraits, but also pictorial relief sculpture portraying the family life of Akhenaten and Queen Nefertiti. In one panel the king and queen sit on cushioned stools playing with their nude daughters (**FIG. 3-26**), whose elongated shaved heads conform to the newly minted figure type. The royal couple receive the blessings of the Aten, whose rays end in hands that penetrate the open pavilion to offer ankhs before their nostrils, giving them the "breath of life." The king holds one child and lovingly pats her head, while she



3-26 • AKHENATEN AND HIS FAMILY

From Akhetaten (present-day Tell el-Amarna). Eighteenth Dynasty, c. 1353–1336 BCE. Painted limestone relief, 12¼" × 15¼" (31.1 × 38.7 cm). Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Ägyptisches Museum. (14145)

Egyptian relief sculptors often employed the **sunken relief** technique seen here. In ordinary reliefs, the background is carved back so that the figures project out from the finished surface. In sunken relief, the original flat surface of the stone is reserved as background, and the outlines of the figures are deeply incised, permitting the development of three-dimensional forms within them.

 [View](#) the Closer Look for *Akhenaten and his Family* on myartslab.com

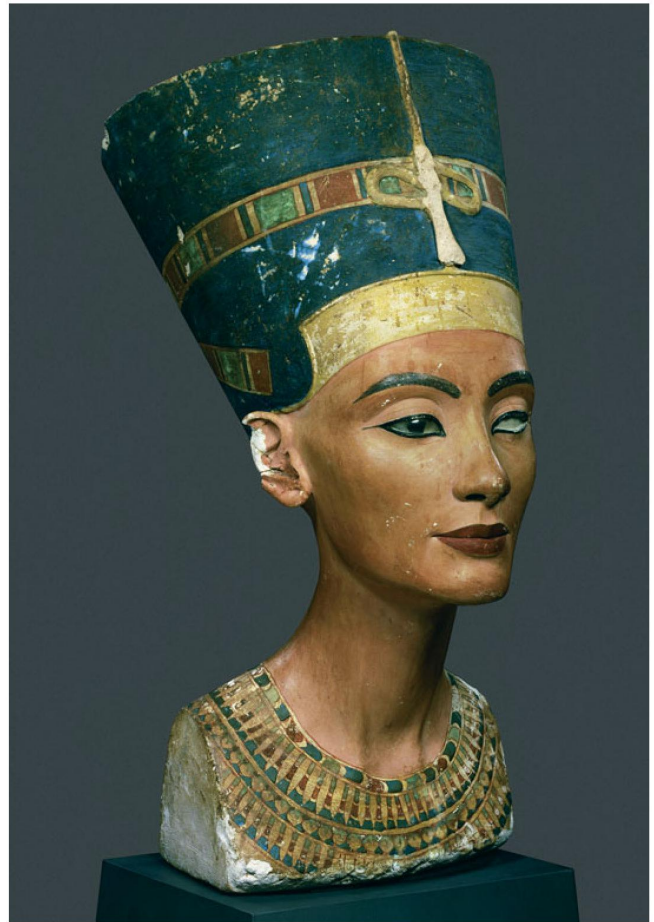
pulls herself forward to kiss him. The youngest of the three perches on Nefertiti's shoulder, trying to attract her mother's attention by stroking her cheek, while the oldest sits on the queen's lap, tugging at her mother's hand and pointing to her father. What a striking contrast with the relief from Ramose's tomb! Rather than composed serenity, this artist has conveyed the fidgety behavior of children and the loving involvement of their parents in a manner not even hinted at in earlier royal portraiture.

THE PORTRAIT OF TIY Akhenaten's goals were actively supported not only by Nefertiti but also by his mother, **QUEEN TIY** (FIG. 3-27). She had been the chief wife of the king's father, Amenhotep III, and had played a significant role in affairs of state during his reign. Queen Tiy's personality seems to emerge from a miniature portrait head that reveals the exquisite bone structure of her dark-skinned face, with its arched brows, uptilted eyes, and full lips. Originally, this portrait included a funerary silver headdress covered with gold cobras and gold jewelry. But after her son came to power and established his new religion, the portrait was altered. A brown cap covered with blue glass beads was placed over the original headdress.



3-27 • QUEEN TIY

From Kom Medinet el-Ghurab (near el-Lahun). Eighteenth Dynasty, c. 1352 BCE. Wood (perhaps yew and acacia), ebony, glass, silver, gold, lapis lazuli, cloth, clay, and wax, height 3¾" (9.4 cm). Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Ägyptisches Museum. (21834)



3-28 • NEFERTITI

From Akhetaten (modern Tell el-Amarna). Eighteenth Dynasty, c. 1353–1336 BCE. Painted limestone, height 20" (51 cm). Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Ägyptisches Museum. (21300)

THE HEAD OF NEFERTITI The famous head of **NEFERTITI** (FIG. 3-28) was discovered in 1912, along with drawings and other items related to commissions for the royal family, in the Akhetaten studio of the sculptor Thutmose. It may have served as a model for full-length sculptures or paintings of the queen. In 2007, analysis of this famous work using a CT scan revealed the existence of a delicately carved limestone sculpture underneath the modeled **stucco** that forms its outer surface. The faces of the queen in the two likenesses differs slightly. The sculptor seems to have smoothed out in stucco some of the facial irregularities in the underlying limestone carving—including a bump in Nefertiti's nose and creases around her mouth—and increased the prominence of her cheekbones, probably to bring the queen's face into conformity with contemporary notions of beauty, much in the way we would retouch a photographic image.

The proportions of Nefertiti's refined, regular features, long neck, and heavy-lidded eyes appear almost too ideal to be human, but are eerily consistent with standards of beauty in our own

culture. Part of the appeal of this portrait bust, aside from its stunning beauty, may be the artist's dramatic use of color. The hues of the blue headdress and its striped band are repeated in the rich red, blue, green, and gold of the jeweled necklace. The queen's brows, eyelids, cheeks, and lips are heightened with color, as they no doubt were heightened with cosmetics in real life.

GLASS Glassmaking could only be practiced by artists working for the king, and Akhenaten's new capital had its own glassmaking workshops (see "Glassmaking," page 76). A bottle produced there and meant to hold scented oil was fashioned in the shape of a fish that has been identified as a bolti, a species that carries its eggs in its mouth and spits out its offspring when they hatch (see FIG. 3-33). The bolti was a common symbol for birth and regeneration, complementing the self-generation that Akhenaten attributed to the sun disk Aten.

THE RETURN TO TRADITION: TUTANKHAMUN AND RAMSES II

Akhenaten's new religion and revolutionary reconception of pharaonic art outlived him by only a few years. The priesthood of Amun quickly regained its former power, and his young son Tutankhaten (Eighteenth Dynasty, r. c. 1332–1322 BCE) returned to traditional religious beliefs, changing his name to Tutankhamun—"Living Image of Amun"—and moving the court back to Thebes. He died at age 19, and was buried in the Valley of the Kings.

Although some had doubted the royal lineage of the young Tutankhaten, recent DNA testing of a series of royal mummies from this period confirmed that he was the son of Akhenaten and one of his sisters. And his death at such a young age seems not to have been the result of royal intrigue and assassination, but poor health and serious injury. The DNA analysis documented his

struggles with malaria, and CT scans revealed a badly broken and seriously infected leg, as well as a series of birth defects that have been ascribed to royal inbreeding.

TUTANKHAMUN'S TOMB The sealed inner chamber of Tutankhamun's tomb was never plundered, and when it was found in 1922 its incredible riches were just as they had been left since his interment. His mummified body, crowned with a spectacular mask preserving his royal likeness (see FIG. 3-1), lay inside three nested coffins that identified him with Osiris, the god of the dead. The innermost coffin, in the shape of a mummy, is the richest of the three (FIG. 3-29). Made of over 240 pounds (110.4 kg) of gold, its surface is decorated with colored glass and semiprecious gemstones, as well as finely incised linear designs and hieroglyphic inscriptions. The king holds a crook and a flail, symbols that were associated with Osiris and had become a traditional part of the royal regalia. A *nemes* headcloth with projecting cobra and vulture covers his head, and a blue braided beard is attached to his chin. Nekhbet and Wadjet, vulture and cobra goddesses of Upper and Lower Egypt, spread their wings across his body. The king's features as reproduced on the coffin and masks are those of a very young man, and the unusually full lips, thin-bridged nose, and pierced earlobes suggest the continuing vitality of some Amarna stylizations.

RAMSES II AND ABU SIMBEL By Egyptian standards Tutankhamun was a rather minor king. Ramses II, on the other hand, was both powerful and long-lived. Under Ramses II (Nineteenth Dynasty, r. c. 1279–1213 BCE), Egypt was a mighty empire. He was a bold leader and an effective political strategist. Although he did not win every battle, he was an effective master of royal propaganda, able to turn military defeats into glorious victories. He also triumphed diplomatically by securing a peace



3-29 • INNER COFFIN FROM TUTANKHAMUN'S SARCOPHAGUS

From the tomb of Tutankhamun, Valley of the Kings. Eighteenth Dynasty, c. 1332–1322 BCE. Gold inlaid with glass and semiprecious stones, height 6⁷/₈" (1.85 m), weight nearly 243 pounds (110.4 kg). Egyptian Museum, Cairo. (JE 60671)

A BROADER LOOK | The Temples of Ramses II at Abu Simbel

Many art objects are subtle, captivating us through their enduring beauty or mysterious complexity. Monuments such as Ramses II's temples at Abu Simbel, however, engage us forcefully across the ages with a sense of raw power born of sheer scale. This king-god of Egypt, ruler of a vast empire, a virile wonder who fathered nearly a hundred children, is self-described in an inscription he had carved into an obelisk (now standing in the heart of Paris): "Son of Ra: Ramses-Meryamun ['Beloved of Amun']. As long as the skies exist, your monuments shall exist, your name shall exist, firm as the skies." So far, this is true.

Abu Simbel was an auspicious site for Ramses II's great temples. It is north of the second cataract of the Nile, in Nubia, the ancient land of Kush, which Ramses ruled and which was the source of his gold, ivory, and exotic animal skins. The monuments were carved directly into the living rock of the sacred

hills. The larger temple is dedicated to Ramses and the Egyptian gods Amun, Ra-Horakhty, and Ptah (**FIG. 3-30**). A row of four colossal seated statues of the king himself, 65 feet high, dominate the monument, flanked by relatively small statues of family members, including his principal wife Nefertari. Inside the temple, eight 23-foot statues of the god Osiris with the face of the god-king Ramses further proclaim his divinity. The corridor they form leads to seated figures of Ptah, Amun, Ramses II, and Ra. The corridor was oriented so that twice a year the first rays of the rising sun shot through it to illuminate statues of the king and the three gods placed against the back wall (**FIG. 3-31**).

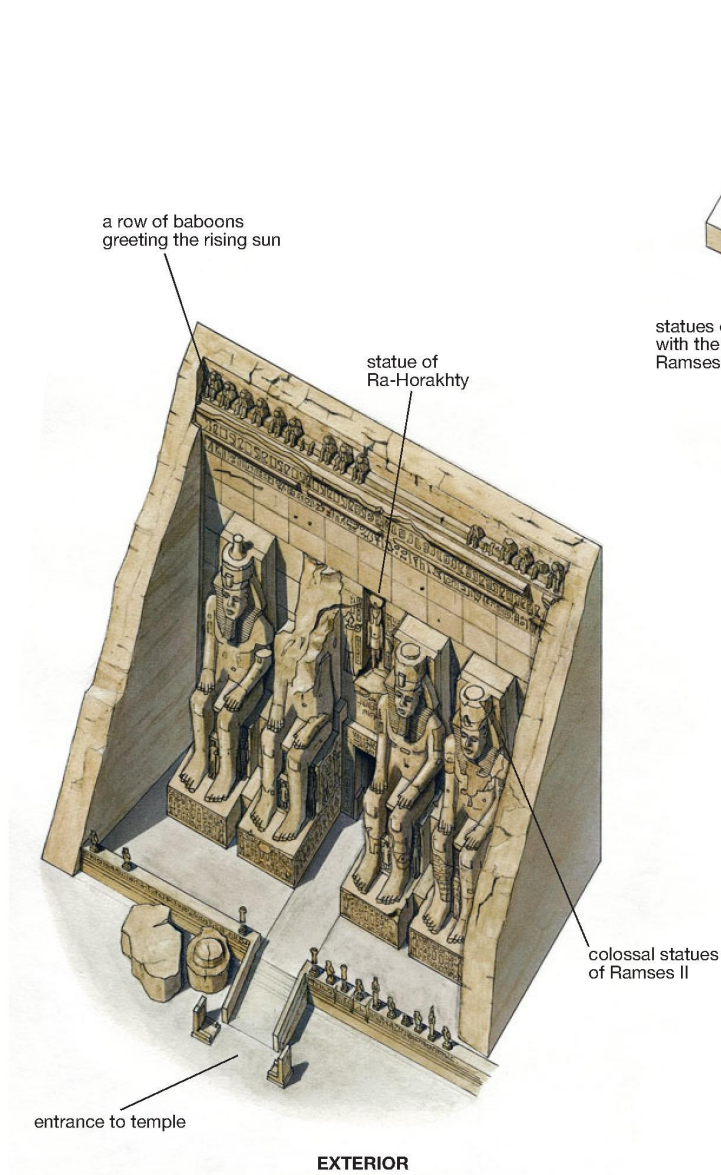
About 500 feet away, Ramses ordered a smaller temple to be carved into a mountain sacred to Hathor, goddess of fertility, love, joy, and music, and to be dedicated to Hathor and to Nefertari. The two temples were oriented so that their axes crossed in the middle of

the Nile, suggesting that they may have been associated with the annual life-giving flood.

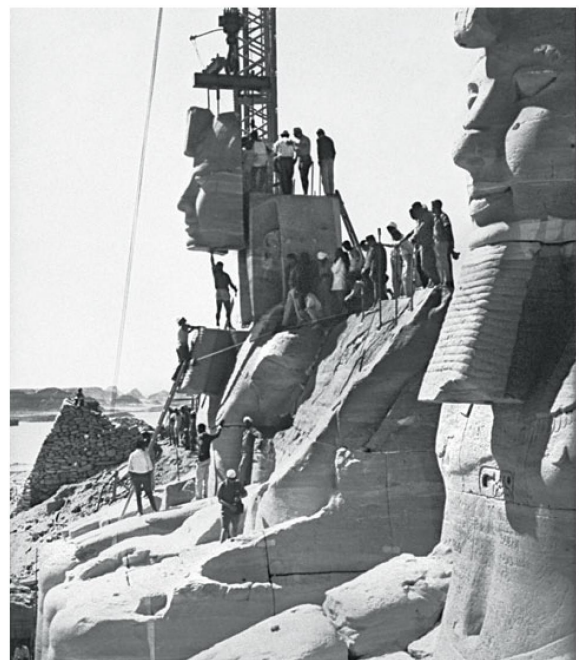
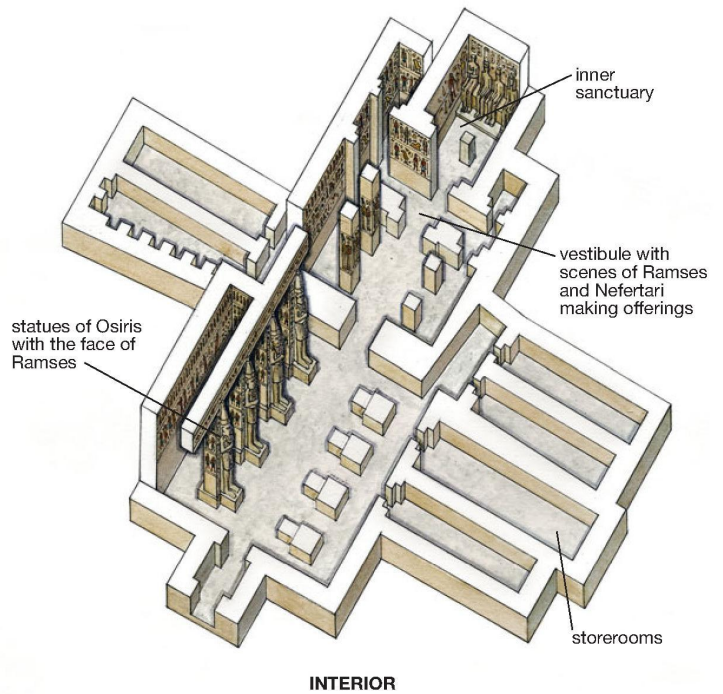
Ironically, rising water nearly destroyed them both. Half-buried in the sand over the ages, the temples were only rediscovered early in the nineteenth century. But in the 1960s, construction of the Aswan High Dam flooded the Abu Simbel site. An international team of experts mobilized to find a way to safeguard Ramses II's temples, deciding in 1963 to cut them out of the rock in blocks (**FIG. 3-32**) and re-erect them on higher ground, secure from the rising waters of Lake Nasser. The projected cost of \$32 million was financed by UNESCO, with Egypt and the United States each pledging \$12 million. Work began in 1964 and was completed in 1968. Because of this international cooperation and a combination of modern technology and hard labor, Ramses II's temples were saved so they can continue to engage future generations.



3-30 • TEMPLE OF RAMSES II
Abu Simbel. Nineteenth Dynasty, c. 1279–1213 BCE.



3-31 • SCHEMATIC DRAWING OF THE TEMPLE OF RAMSES II
Abu Simbel.



3-32 • REMOVAL OF THE FACE OF ONE OF THE COLOSSAL SCULPTURES OF RAMSES II AT ABU SIMBEL IN THE MID 1960S

TECHNIQUE | Glassmaking

No one knows precisely when or where the technique of glassmaking first developed, but the basics of the process are quite clear. Heating a mixture of sand, lime, and sodium carbonate or sodium sulfate to a very high temperature produces glass. The addition of other minerals can make the glass transparent, translucent, or opaque, as well as create a vast range of colors.

The first objects to be made entirely of glass in Egypt were produced with the technique known as core-formed glass. A lump of sandy clay molded into the desired shape was wrapped in strips of cloth, then skewered on a fireproof rod. It was then briefly dipped into a pot of molten glass. When the resulting coating of glass had cooled, the clay core was removed through the opening left by the skewer. To decorate the vessel, glassmakers frequently heated thin rods of colored glass and fused them on and flattened them against the surface in strips. The fish-shaped bottle (FIG. 3-33)—is an example of core-formed glass from the New Kingdom's Amarna period: The body was created from glass tinted with cobalt, and the surface was then decorated with small rods of white and orange glass, achieving the wavy pattern that resembles fish scales by dragging a pointed tool along the surface. Then two slices of a rod of spiraled black and white glass were fused to the surface to create its eyes.



3-33 • FISH-SHAPED PERFUME BOTTLE

From Akhetaten (present-day Tell el-Amarna). Eighteenth Dynasty, reign of Akhenaten, c. 1353–1336 BCE. Core-formed glass, length 5¾" (14.5 cm). British Museum, London. (EA 55193)



3-34 • QUEEN NEFERTARI MAKING AN OFFERING TO ISIS

Wall painting in the tomb of Nefertari, Valley of the Queens. Nineteenth Dynasty, 1290–1224 BCE.

agreement with the Hittites, a rival power centered in Anatolia (see Chapter 2) that had tried to expand to the west and south at Egypt's expense. Ramses twice reaffirmed that agreement by marrying Hittite princesses.

In the course of a long and prosperous reign, Ramses II initiated building projects on a scale rivaling the Old Kingdom

pyramids at Giza. Today, the most awe-inspiring of his many architectural monuments are found at Karnak and Luxor, and at Abu Simbel in Egypt's southernmost region (see "The Temples of Ramses II at Abu Simbel," page 74). At Abu Simbel, Ramses ordered two large temples to be carved into natural rock, one for himself and the other for his principal wife, Nefertari.

The temples at Abu Simbel were not funerary monuments. Ramses' and Nefertari's tombs are in the Valleys of the Kings and Queens. The walls of Nefertari's tomb are covered with exquisite paintings. In one mural, Nefertari offers jars of perfumed ointment to the goddess Isis (FIG. 3-34). The queen wears the vulture-skin headdress and jeweled collar indicating her royal position, and a long, semitransparent white linen gown. Isis, seated on her throne behind a table heaped with offerings, holds a long scepter in her left hand, the ankh in her right. She wears a headdress surmounted by the horns of Hathor framing a sun disk, clear indications of her divinity.

The artists responsible for decorating the tomb diverged very subtly but distinctively from earlier stylistic conventions. The outline drawing and use of pure colors within the lines reflect traditional practices, but quite new is the slight modeling of the body forms by small changes of **hue** to enhance the appearance of three-dimensionality. The skin color of these women is much darker than that conventionally used for females in earlier periods, and lightly brushed-in shading emphasizes their eyes and lips.

THE BOOKS OF THE DEAD

By the time of the New Kingdom, the Egyptians had come to believe that only a person free from wrongdoing could enjoy an afterlife. The dead were thought to undergo a last judgment consisting of two tests presided over by Osiris, the god of the underworld, and supervised by the jackal-headed god of embalming and cemeteries, Anubis. After the deceased were questioned about their behavior in life, their hearts—which the Egyptians believed to be the seat of the soul—were weighed on a scale against an ostrich feather, the symbol of Ma'at, goddess of truth, order, and justice.

Family members commissioned papyrus scrolls containing magical texts or spells, which the embalmers sometimes placed among the wrappings of the mummified bodies. Early collectors of Egyptian artifacts referred to such scrolls, often beautifully illustrated, as "Books of the Dead." A scene in one that was created for a man named Hunefer (Nineteenth Dynasty) shows three successive stages in his induction into the afterlife (FIG. 3-35). At the left, Anubis leads him by the hand to the spot where he will weigh his heart against the "feather of Truth." Ma'at herself appears atop the balancing arm of the scales wearing the feather as a headdress. To the right of the scales, Ammit, the dreaded "Eater of the Dead"—part crocodile, part lion, and part hippopotamus—watches eagerly for a sign from the ibis-headed god Thoth, who prepares to record the result of the weighing.

But the "Eater" goes hungry. Hunefer passes the test, and Horus, on the right, presents him to the enthroned Osiris, who floats on a lake of natron (see "Preserving the Dead," page 53). Behind the throne, the goddesses Nephthys and Isis support the god's left arm, while in front of him Horus's four sons, each entrusted with the care of one of the deceased's vital organs, stand atop a huge lotus blossom rising up out of the lake. In the top register, Hunefer, finally accepted into the afterlife, kneels before 14 gods of the underworld.

THE THIRD INTERMEDIATE PERIOD, c. 1075–715 BCE

After the end of the New Kingdom, Egypt was ruled by a series of new dynasties, whose leaders continued the traditional patterns of royal patronage and pushed figural conventions in new



3-35 • JUDGMENT OF HUNEFER BEFORE OSIRIS

Illustration from a Book of the Dead. Nineteenth Dynasty, c. 1285 BCE. Painted papyrus, height 15 $\frac{5}{8}$ " (39.8 cm). British Museum, London. (EA 9901)



3-36 • KAROMAMA

Third Intermediate period, Twenty-Second Dynasty, c. 945–715 BCE. Bronze inlaid with gold, silver, electrum, glass, and copper, height 23½" (59.5 cm). Musée du Louvre, Paris.

and interesting directions. One of the most extraordinary, and certainly one of the largest, surviving examples of ancient Egyptian bronze sculpture dates from this period (FIG. 3-36). An inscription on the base identifies the subject as Karomama, divine consort of Amun and member of a community of virgin priestesses selected from the pharaoh's family or retinue who were dedicated to him. Karomama herself was the granddaughter of king Osorkan I (Twenty-First Dynasty, r. c. 985–978 BCE). These priestesses amassed great power, held property, and maintained their own court, often passing on their position to one of their nieces. The *sistra* (ritual rattles) that Karomama once carried in her hands would have immediately identified her as a priestess rather than a princess.

The main body of this statue was cast in bronze and subsequently covered with a thin sheathing of bronze, which was then exquisitely engraved with patterns inlaid with gold, silver, and electrum (a natural alloy of gold and silver). Much of the inlay has disappeared, but we can still make out the elaborately incised drawing of the bird wings that surround Karomama and accentuate the fullness of her figure, conceived to embody a new female ideal. Her slender limbs, ample hips, and more prominent breasts contrast with the uniformly slender female figures of the late New Kingdom (see FIG. 3-34).

LATE EGYPTIAN ART, c. 715–332 BCE

The Late period in Egypt saw the country and its art in the hands and service of foreigners. Nubians, Persians, Macedonians, Greeks, and Romans were all attracted to Egypt's riches and seduced by its art. In the eighth century, Nubians from the powerful kingdom of Kush—ancient Egypt's neighbor to the south—conquered Egypt, establishing capitals at Memphis and Thebes (712–657 BCE) and adopting Egyptian religious practices, artistic conventions, and architectural forms. The sphinx of the Nubian king Taharqo (r. c. 690–664 BCE) expresses royal power in a tradition dating back to the Old Kingdom (see FIG. 3-6), the two cobras on his forehead perhaps representing Taharqo's two kingdoms—Kush and Egypt (FIG. 3-37). The facial features,



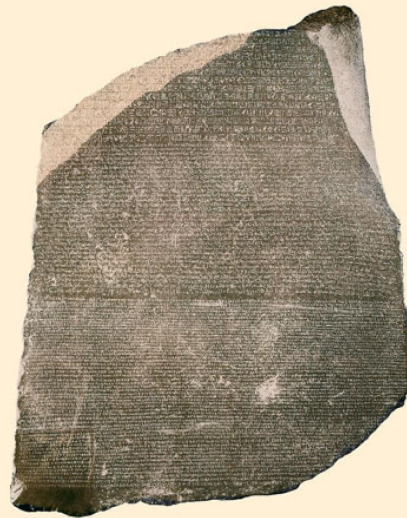
3-37 • SPHINX OF TAHARQO

From Temple T, Kawa, Nubia (modern Sudan). Twenty-Fifth Dynasty, c. 680 BCE. Granite, height 16" (40.6 cm); length 28¾" (73 cm). British Museum, London.

RECOVERING THE PAST | How Early Art is Dated

After centuries of foreign rule, beginning with the arrival of the Greeks in 332 BCE, the ancient Egyptian language gradually died out. Modern scholars were only able to recover this long-forgotten language through a fragment of a stone stele, dated 196 BCE (FIG. 3-38). Known today as the Rosetta Stone—for the area of the delta where one of Napoleon’s officers discovered it in 1799—it contains a decree issued by the priests at Memphis honoring Ptolemy V (r. c. 205–180 BCE) carved in hieroglyphs, demotic (a simplified, cursive form of hieroglyphs), and Greek.

Even with the juxtaposed Greek translation, the two Egyptian texts remained incomprehensible until 1818, when Thomas Young, an English physician interested in ancient Egypt, linked some of the hieroglyphs to specific names in the Greek version. A short time later, French scholar Jean-François Champollion located the names Ptolemy and Cleopatra in both of the Egyptian scripts. With the phonetic symbols for P, T, O, and L in demotic, he was able to build up an “alphabet” of hieroglyphs, and by 1822 he had deciphered the two Egyptian texts.



3-38 • ROSETTA STONE

196 BCE. British Museum, London.



p



t



o



l



m



y



s

The hieroglyphic signs for the letters P, T, O, and L were Champollion’s clues to deciphering the Rosetta Stone.

however, clearly identify him as African, and his specific identity is secured by an inscription engraved into his chest.

In 332 BCE, Macedonian Greeks led by Alexander the Great conquered Egypt, and after Alexander’s death in 323 BCE, his

generals divided up his empire. Ptolemy, a Greek, took Egypt, declaring himself king in 305 BCE. The Ptolemaic dynasty ended with the death of Cleopatra VII (r. 51–30 BCE), when the Romans succeeded as Egypt’s rulers and made it the breadbasket of Rome.

THINK ABOUT IT

- 3.1** Explain the traditional pictorial conventions for representing the human figure in ancient Egypt using the Palette of Narmer (“A Closer Look,” page 52) as an example.
- 3.2** Summarize the religious beliefs of ancient Egypt with regard to the afterlife, and explain how their beliefs inspired traditions in art and architecture, citing specific examples both early and late.
- 3.3** How do depictions of royalty differ from those of more ordinary people in ancient Egyptian art? Focus your answer on one specific representation of each.
- 3.4** Characterize the stylistic transformation that took place during the rule of Akhenaten by comparing FIGURES 3-24 and 3-26. Why would there be such a drastic change?

CROSSCURRENTS



FIG. 2-17



FIG. 3-12

What do these two ancient scenes of hunting express about the wealthy and powerful people who commissioned them? How do the artists make their messages clear? How is location related to meaning?

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